

89.7FM

**WAVES**



**KFJC**

PROGRAM GUIDE

WINTER ISSUE '80-'81

FOOTHILL COLLEGE

LOS ALTOS HILLS



## THE WAVE OF THE WEST



**BUS. PHONE: 948-8819-260**

**24 HR. STUDIO: 941-2500**

Message from the General Manager:

KFJC is a non-commercial educational radio station licensed by the Federal Communications Commission and owned by the Board of Trustees of the Foothill-De Anza Community College District.

KFJC has in the past and continues to be primarily student run and supported. The following is a brief list of accomplishments and events achieved by the Staff and Management of KFJC over the past two years:

In 1978 KFJC was granted a power increase from 10 to 250 watts; after many delays (including Prop. 13) and a great deal of assistance from the student body of Foothill College, KFJC purchased and installed a new 250-watt transmitter late in 1979. Finally, in 1980 we flipped the switch and turned on the power only to find that our transmitter did not live up to the specs we required from the manufacturer. After a few major technical alterations and a few harsh words cast into the wind, KFJC went up to 250 watts.

We're holding our own for now and look forward to 1981!

### Benefits:

Spring, 1979 -- The READYMADES, PEARL HARBOR & THE EXPLOSIONS, and the ROOMATES.

Spring, 1980 -- NEW CRITICS, INSTAMOIDS, and the ROOMATES.

Summer, 1980 -- SPEED WEINER, ROY LONEY AND THE PHANTOM MOVERS, and the ROOMATES.

Fall, 1980 ---- NETHERWORLD and PARADOX.

Several film benefits and THE MODERN MUSIC COMPETITION.

At this writing, we have a few more benefits and other events in the works.

### Programming:

January, 1979: KFJC makes the big move from mainstream rock to New Wave and other alternative forms of music, with a 30% new music policy encouraged. KFJC has been making great strides both in our relationship with the music industry and the community (especially Foothill College). We have had interviews and giveaways with bands from near and far... too numerous to mention them all. We have expanded our Public Affairs, Multicultural, and Jazz programming. Finally, KFJC has introduced Big Band, Blues, and a variety of special programming, including Open Mike.

All this, and everything I've forgotten to say, brings us to this point... The Program Guide I hope will be both entertaining and informative for you.

Editor:

Please add this letter  
to the KFJC Program Guide.

Thanks,  
Zep

**FOOTHILL COLLEGE 12345 EL MONTE ROAD LOS ALTOS HILLS CA. 94022**



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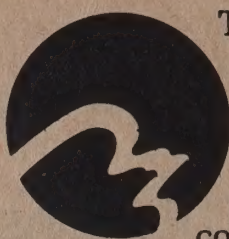
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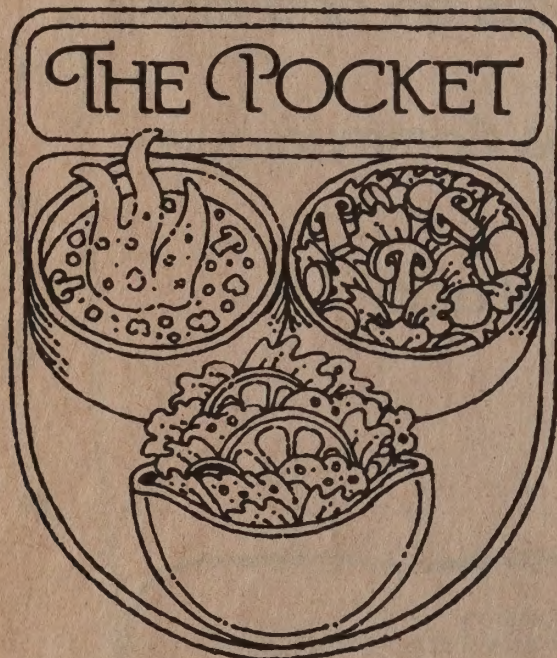


KFJC appreciates and encourages ads from  
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# FREEWAVES

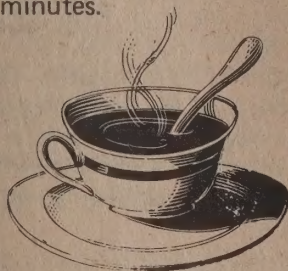
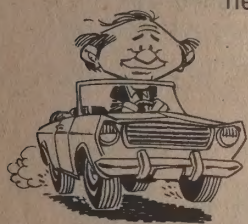


When the morning comes, it's good to know that you've made it through the night and are still alive. With this in mind, KFJC now presents the early morning *Freewaves*: Music, news, and information guaranteed to get you started in the right direction. Every weekday morning from six until ten, one of KFJC's hand-picked trios

help you wake up, get that energy going, stay informed, and laugh a little bit. The news and special features

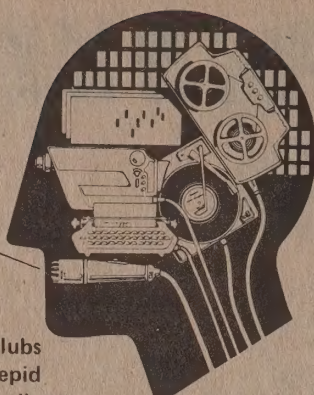
staff works hard to give you up to the minute news, with updates every hour (on the half hour); by the time you get to your car you'll know exactly what's ahead, because traffic and weather reports are given every twenty minutes.

So if you think you've heard it all in early morning radio, tune in to the alternative of the alternative: *Freewaves* on KFJC.





# AN INTERVIEW WITH THE DIODES FROM BOB GIBSON



While making the rounds of clubs several months back, our intrepid interviewer stumbled across a vibrant young Canadian band, The Diodes. After some lengthy discussion, the band was (persuaded) to visit KFJC and talk about their background...

B. Why do we have a band coming out here 2 years after its debut and never having been seen? Is it just because Toronto gets no news to carry to America, or what?

D. That's partially it, I think. But we've tried 3 times to come out here — our 3rd try was successful. We were going to come down over 2 years ago, when our album came out. We did an East Coast tour then.

B. Where did you go then?

D. We did N.Y., Philadelphia, Boston, and Chicago — Chicago was great. We played with the Ramones.

B. I understand you're real popular at home. What's the best city for the *Diodes* in America?

D. Right now it's either Detroit or San Francisco — L.A. was pretty good. It's hard to say, we haven't visited other places where we've had a lot of press and cult support. There are different areas around Boston and Chicago where we haven't been lately. Detroit went really well, seems to be more places than we expected.

B. What's going on record-wise with your group? I understand you're no longer with CBS?

D. Yes, we are now separated from their auspices. We have our own label starting now, which will be called Orient Records. It's licensed in Canada through RCA.

B. Is it a label just for you or will you release other Toronto groups on it?

D. There will probably be more on it. It isn't really our label, it's set up through our producers. We've set this up with them and we'll be going into the studio in about 2 weeks to start recording our 3rd album.

B. I haven't even seen the 2nd one. What's it called?

D. It's called *Released*.

B. Do you have an anthem or a theme statement on it somewhere?

4 Waves

D. Perhaps *Teenage Nation*. This was originally going to lead off the album, but then they get the bright idea of sticking *Red Rubber Ball* on the 1st track, so it no longer leads off the album.

B. *Red Rubber Ball* is on this one?

D. Yeah, the reason why is that *Permanent Wave* album was released by CBS America. It was on the compilation with the *Only Ones* and a couple of other bands — the *Spikes*. There's a piece of juicy information, have you seen the *Permanent Wave* album?

B. Yes.

D. You'll notice that's there's a band that's very obviously under the auspices of Bruce Harris of CBS called the *Spikes*. If you look at the album, there's one terrible called — I forget what it is, it's just a piece of junk that was stuck on it with Bruce Harris singing. It doesn't say that on the record, but that's the truth.

B. Who's Bruce Harris?

D. He's the head of A&R in CBS, New York.

B. And he's a performer of...

D. Well, he got the *Only Ones* together. He put this record out. It's hard to tell that he's got anything to do with it. You have to look on each track — and it goes, produced by Bruce Harris, written by Bruce Harris, lyrics by Bruce Harris. And half of the liner notes are all about this group, the *Spikes* "...hot new act..." that no one has ever heard of, and anyways, the juicy bit of information — this was relayed to me sitting next to the pool of the Tropicana Motel in L.A. by John, who's the guitar player from the *Only Ones*. He rather sheepishly admitted that they played on it.

## "It's just a Haley's Comet

## kind of affair..."

B. So it's the *Only Ones* with Bruce Harris.

D. Yeah, called the *Spikes*.

B. I think we have it in the studio.

D. You wouldn't want to hear it, it's horrible.

B. Why don't we play *Teenage Nation*?

— *Teenage Nation, Photographs from Mars* —

B. Where did you get the theme for that?

D. It's from a *Scientific American*. Photographs from Mars. It's basically about a guy picking up on his radio station, alien vessels overhead and it turns out to be female. They fall in love, but it's just a Haley's Comet kind of an affair, it's very quick. And of course, it has a metaphoric value that leads into daily life.



B. Oh yeah, I think so. Before that there was *Teenage Nation* — do you write anthems a lot?

D. I think that's the only one. One thing that's sort of turned into an anthem is *Waking Up Tired* which wasn't really written like that. But everyone who hears it goes "...oh, I really relate to that..."

B. You used to hear that a lot around here in the morning.

D. Yeah, it's sort of built for that. It was never intended that way when it was 1st written. but people do catch on to that idea. It was really a much more subtle thing than something like *Teenage Nation*.

B. Well, it really deals with the personal... personal...

D. ... fogginess of the band in person.

B. We'll let that one go by.

D. No one in this band has gotten up at 7 in quite some time... much less go to bed at 7.

B. You mentioned "I" and "writing" in the same phrase. Are you the main writer, or do you all contribute?

D. You can look at the albums and see who writes the stuff, and the way you'll find it works is that generally it's whoever's running hot at the time.

B. Who's hot lately?

D. John; Ian's getting pretty hot. It depends on different ways of doing things. Like, when I write a song, I usually come in with it mainly complete — where Paul and John tend to come in half complete, and the band works around and arranges. We get lots of our starts from Michael.

B. Are we ready to talk about the concept of plastic pop songs?

D. That's what our song *Blond Fever* is about. It was written for a friend of mine in Toronto who is definately into plastic pop fashion. She used to look like Marilyn Monroe until she dyed her hair black. She kept saying, "John, write me a song," and one day I was sitting on a bus and I thought, "I'm going to do it."

B. Alright.

### *Blonde fever:*

B. Most of my questions come from the 1st album. I've only seen the new album for about a minute.

D. Yeah, you should get familiar with the second one soon and the third, probably in September... They're coming faster.

B. You guys are going to start churning them out! Back to the songs. *Child Star* was a bit more or less around here, dealing with one of

my most unfavorite TV shows of all time, the "20,000 Dollar Pyramid."

D. Even worse, because it depicted real life, supposedly.

B. So you guys wrote a story about Buffy... Why? Is TV that relevant?

"Be a man among men, join the

Rhodesian Army..."

D. Somehow the fact that she was reported in "The National Enquirer" — "Alicia Jones found dead in a ditch of a drug overdose" — there was something particularly gruesome; very, very black humor. First of all, we looked at it and said, "Well, geez, it should have been Brian Keith." I think the funny thing is the difference between TV life and real life. I think that was more or less the comment. You know, you see the whole portrait of TV life — the perfection and the harmony, and the whole plastic image.

B. And everybody expects it to be like that.

D. Yeah, but everybody expects it to be like that. Maybe not, but we should expect it to be like that.

B. Ian and I were talking ... He admits he's a total rock & roll novice.

D. I've known about rock & roll basically for as long as I've been playing it, which is about 4 years with the *Diodes*. Before that, the closest I got was the *Beatles*, and maybe the *Rolling Stones* I came out from a totally different direction. It was frustration in trying to make objects d'art and realizing it was a useless endeavor. Rock & Roll, when I really began to see it, seemed much more expressive.

B. And now, do you still think that's true?

D. (Ian) Yes, it's much more potent.

B. Well that explains that, you are a former art student.

D. So was John.

B. So it was all of a sudden, just "I've got to play rock & roll"?

D. (Ian) Yeah, that's what happened. I was making paintings that got bigger and became big boxy kinds of sculpture that got really big — I know it sounds really stupid, but it's true.

B. John, how long have you been playing now?



D. Long, since I was 12. I played in groups at school.

B. Mark, you're the new Diode, more or less. Where do you come from?

D. Well, I come from a small town outside of Toronto. It's funny, because I'm so different from Ian, who I play so closely with. Ian plays bass, I play drums, that's all I do. I've been playing in groups since I was 16.

B. Their names are...

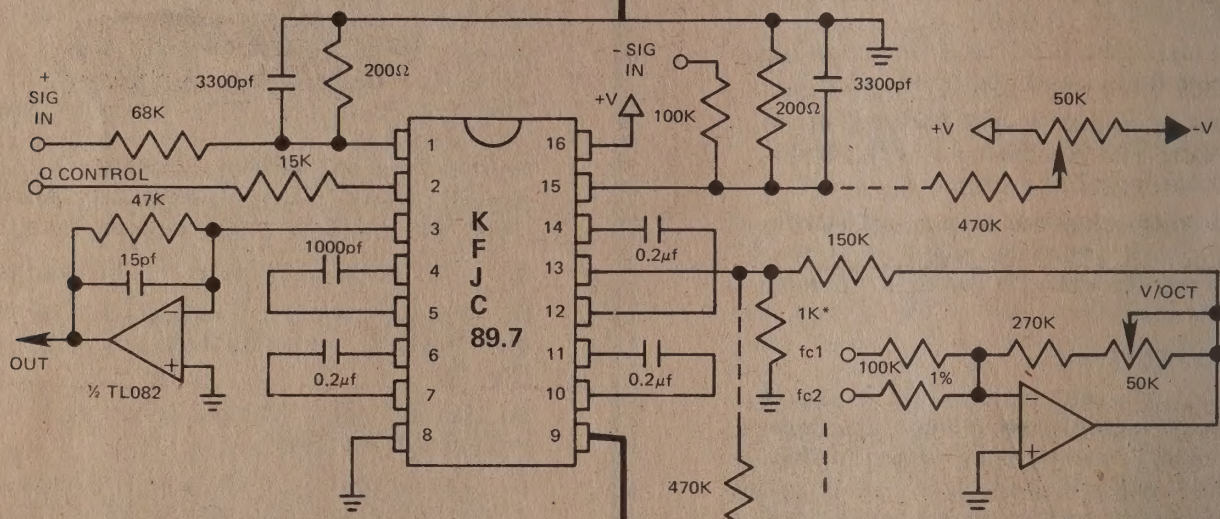
D. Their names are very forgettable, and I can't recall any of them right now. They're your typical bar bands. Just because I love playing... oddly enough, as my career is slowly getting better my love for playing is increasing as well. I'm not getting jaded at all. I seem to be enjoying it more...

B. Just how much, though, are you guys purists? You said that these guys are really mercenary — we've heard that so many times before from groups that haven't made it, that attitude dries up real fast.

D. That's different. They don't care what they play. It's like, "What am I going to play today," or "So you want to use my drum kit tonight." Because in the difficulties in getting out here, we've been using opening bands' equipment.

B. But why undertake the tour in the first place if you have to go about it half-assed?

D. Because we want to come out here. Our album came out 2 years ago. We didn't come out then — CBS wouldn't handle it. We tried 3 times. Finally we came out of nowhere ... "Diodes Kamakasi Tour". It's worked out, it can be done. This is really unknown territory



B. Are any of the *Diodes* getting jaded?

D. (John) Only me — and 8 guitar roadies.

B. Jealous of Rick Nelson, no doubt.

D. That's a major point of the *Diodes*, I think, that they aren't jaded like a lot of musicians are.

B. Could it be the environment you're in, Toronto?

D. There are more jaded people in Toronto than anywhere else on this earth, except L.A. L.A. was a problem, with a lot of people saying "Great to meet you" then forgetting they've ever seen you. The attitude of Tommy Tedesco pervades the city. Those of you who read "Guitar Player" magazine will know who Tommy Tedesco is. He's the prototype L.A. studio musician. He's played on millions of records, makes lots of money, and he's really funny looking, and he plays really good, but...

B. It's very mercenary.

D. Yeah. He's into it for the money. You know. Then we talk to a group called the *Only Ones* who have as much move of the type as we have.

6 Waves

for us, we didn't really know how much airplay we were getting and stuff, and we wanted to get the band out here at any cost.

B. What about Toronto?

D. It's a really amazing city. It's got a population of about 3 million — it's the largest new wave market in North America. Which is pretty impressive. It sells more records than N.Y.C., of the new wave variety. And there's about 15 clubs and 5 radio stations that are dedicated to playing music — the real thing. AM too. Now something off the new album, *Released*, the song is called *Mercenary Flight*. *Mercenary Flight* is dedicated to all those L.A. studio musicians who are so mercenary — thank you lads. Basically, it's about people getting their heads blown off in Angola. Do you know "Soldier of Fortune" magazine? Do you get that here? We buy it regularly. It tells you where to buy hot machine guns and subs. You can buy it everywhere in Canada, it's their magazine for professional soldiers. Like, it has a whole line of t-shirts you can buy like "Be a man among men, join the Rhodesian Army."





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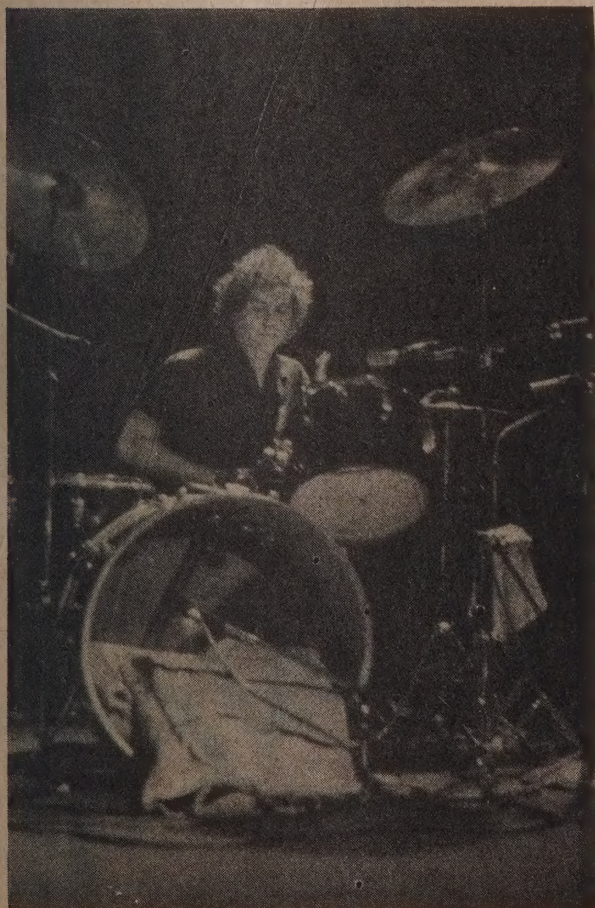
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AN OPEN LETTER TO JOHN LENNON

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BEERS? BRING THE WIFE IF YOU WANT.

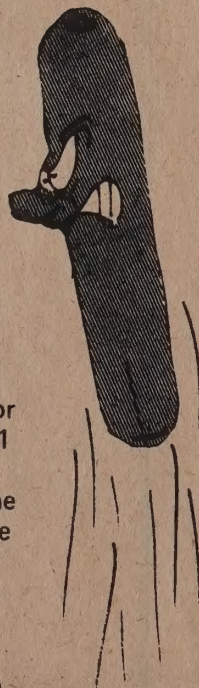
—WINSTON

# SPEED

## MUSICAL BENEFIT FOR KFJC

White Noise productions presented a benefit for radio station KFJC on Thursday, September 11 at the Keystone Palo Alto with Speed Weiner (formerly the Suicide Commandos). Sharing the bill with the "Weiners" was Roy Loney and the Phantom Movers, with the Roomates as the opening act.

Speed Weiner, hailing from Minneapolis, was formed out of the ashes of the semi-legendary Suicide Commandos, by guitarist Chris Osgood and drummer Dave Ahl. To replace the departed Steve Almaas at bass, Chris and Dave enlisted



former Fingerprint bassist Steve Fjelstad. The new trio performed some old Commando numbers in addition to many new Weiner songs.

Roy Loney and the Phantom Movers are one of the finest local Bay Area rock & roll bands. Roy's songs harken back to his days with the original Flamin' Groovies — lively, energetic, 3-minute songs packed full of visceral images ... "drinkin' Perrier and hummin' *Duke of Earl*" ...and good fun. Opening the show was the pride of the Silicon Valley, Palo Alto's Roomates.

# WEINER







"1234"

TUESDAYS 2-6 Elliot Prince for a variety of pop, with a twist  
Wednesdays 6-10 am

Ben and Casey (Freewaves)

Stuart and Kenny

Tuesday 6-10a.m.

Ben likes techno pop and Casey likes

rock and there is always a good mix

of wild and wacky music.

Moby Grape, The Doors, Hendrix as well as rare songs you would

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demand, KFJC radio has added down home foot-stomping

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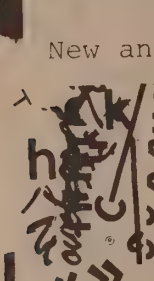
news on the air for discussion and feedback from

our audience.

Tuesday 2:00-6:00 PM

Joe Presti

New and Old, Rock and Wave.



4PT/M38224C

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Musicians are humans too, Rip features short "bios" and the writings of

contemporary musicians & bands.



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Tues.

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(News, traffic, weather) M38224C

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Ransom plays your favorite songs of your favorite groups

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6 pm-10 pm: Kevin O'Dante's NIGHT TRAIN.

Yeah, Yeah, Yeah... hunks of rock & roll. Eddie Cochran was Father; Dee Dee Ramone, the Son; and Lou Reed, the Holy Ghost. Jerry Lee Lewis. Johnny Thunder, David Johanson, Peter Townshend, Antoine Domino, Dave Edmunds, Nick Lowe, Elvis the P., Elvis the C., and Vivian Stanshall are the apostles. Boredom is the Devil. Oh yeah, I play Squeeze and LOTSA Kinks & hunks of other cool stuff. Listen in or you're a pencil-necked geek.

### NON-CONSTIPATING

Classic Album Feature

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10p.m. to 2 a.m. Each week Fast Max

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MAGNESIUM 6%  
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### SPEEDY RELIEF

A A chOO

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all the good tunes

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BLUES ROOTS AND STYLES WITH

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FRIDAYS ten pm to two am

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call up and ask a question or three.

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GRAPHIC PROGRAMMING

All this, and everything I've forgotten to say...

Waves 11



# REVIEWS



MEET THE BEATLES by the Beatles  
These guys are good. Maybe they'll  
go somewhere someday.

HALL & OATES: VOICES  
RCA AQLI-3646

In my opinion this is the hit of the month.  
"But aren't they successfull, overproduced,  
and too popular?" Yeah, and so are the Rolling  
Stones, The Who, and Todd Rungren; and like  
the aforementioned groups, their sound and  
popularity go hand in hand. They have gotten  
where they are without selling out — their music  
is high quality.

The new album, "Voices", is a return to the  
older days of "Abandoned Luncheonette".  
Gone is the discofied beat of David Foster  
produced "X-static". "Voices" is a romantic  
album: it covers every facet from casual flirting  
(*Kiss on My List*) to relationships gone sour  
(*Every Time You Go Away*). They even do  
a cover version of the Righteous Brothers'  
*You've Lost that Loving Feeling*. Though it's  
hard to beat a classic, the Hall & Oates over-  
production on this song even does Phil Spector  
justice.

*How Does it Feel to Be Back* is destined to  
join the ranks of *Sara Smile*, *Rich Girl*, and  
*She's Gone*, it being the hit off the album. The  
metallic jangling of John's 12 string guitar beau-  
tifully complements Darryl's voice. Another im-  
pressive song off this album is *Gotta Lotta  
Nerve (Perfect, Perfect)*, with a great Darryl  
Hall a cappella intro. The boys even get patri-  
otic on this album with two songs: *United States*  
and *Hard to Be in Love with You*.

These are highly talented musicians and their  
first venture in producing their own album is  
highly commendable. Darryl Hall has an incred-  
ible voice and he is balanced out very well by  
the earthy harmonics of John's voice. Together,  
"Voices" is one of the better albums to come  
out this year.

rock!

classic!

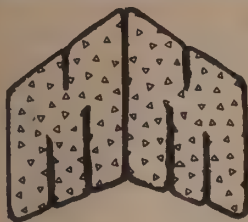
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## CLIVE LANGER (Cont.)

Oh yeah, one more note about F-Beat Records: keep your eyes open for XXLP3, the new Carleen Carter album, *Musical Shapes*, with Nick Lowe, Dave Edmunds, Rockpile, and an incredible version of "Ring of Fire".



## CLIVE LANGER AND THE BOXES: SPLASH F-BEAT RECORDS XXLP2

F-Beat Records, now where have I heard of that label before? It seems that our friend Elvis Costello is not only producing groups (The Specials), he now has his own record company and *Splash* is their second release. (*Get Happy*, Costello's last album was their first release.)

But who is Clive Langer? Well, after some research I found out that Clive Langer used to be known as Cliff Langer, the guitarist from Deaf School. You remember Deaf School, the Roxy Music sound alike band that Bette Bright and Steve Allen (Original Mirrors) graduated from.

The album starts off with "Hello", a nice slick poppy sound, and the sound continues in the same fashion throughout the album. The sound is slightly Ska-ish, with Clive's vocals sounding a lot like Bob Geldof (Boomtown Rats). There is also a feeling of the '60's music influence, especially in the Elvis Costello produced "Half as Nice" (complete with backing horn section). They also do a cover version of the Rolling Stones' "It's All Over Now", where the Ska influences really come out.

All around this is a very good album, though after a few listens one does get the feeling they've heard it all before; but maybe it's just the art of surfacing for a band.

## BAD MANNERS: Ska 'n' B MAGNET RECORDS — MAGL 5033

If you went mad over Madness you're bound to go "Wooly Bully" over Bad Manners. Yes sirree, Bad Manners is definately a Ska version of the Monkees; in fact, informed sources tell me that they have their own show back in England.

The lead singer, Fatty "Buster Bloodvessel" (who looks like Uncle Fester from the *Adamms Family*), Winston Bazoomies on harmonica, Brian Chew-It on drums, Gus "Hot Lips" Herman on horn, and five other musicians make up a very full sound that almost seems to belong on Alan Dale's *Big Band Sounds*.

Besides doing "Wooly Bully", Bad Manners also do cover versions of the theme from the *Magnificent Seven* (the Marlboro commercial), and "Monster Mash", complete with groans, moans, and rusty door hinges. On this album is also "Ne-Ne Na-Na Na-Nu-Nu", their English hit single, "Inner London Violence" (how can you do a Ska album without at least one socially relevant song?), and seven other songs.

This is definately party music with a capital FUN; if you don't believe me, just get a couple of friends, some beer, and watch those feet start dancing.



**NINA HAGEN BAND: UNBEHAGEN**  
CBS 84159

This album to me was a disappointment after the first N. H. B. album. It starts off with African Reggae, complete with excellent hooks, over-dubbing, and twisting of Nina's voice. But then it falls apart. The new band can't get that esoteric nightmare-ish feeling like the last one; consequently the screaming Valkyrie-like vocals of Ms. Hagen seem to clash with the pop sound that the band puts out. This most obvious in songs like "Alproum". Nina also tries to be a pop singer on "Wenn Ich Ein Junge War"; although it is a nice song, it just hasn't got the impact of her previous album.

There seems to be an identity crisis here, as she tries to exorcise the ghost of Herman Brood from her life. There are some interesting moments on this album because of it. The best example of this is where "Herrman Hiess Er" falls apart in the middle; now those vocals are enough to give you nightmares for a week. Another song worth mentioning is the fascinatingly quirky version of Lene Lovich's "Lucky Number".

The trait of this album is derivative to the point of distraction, ranging from fascinating to boring. "Ill at Ease" is what it is sub-titled, and that's how it left me. So until Nina Hagen can get rid of her memories and decide which direction she is going to go, I'm going back to listening to her first album.

**KILN HOUSE** by Fleetwood Mac  
Back when F.M. was greatest, they provided us with a guide to what solid rock was like. Tasty blues-influenced stuff with Peter Green and Mick and the old gang. You think you like Fleetwood Mac now--Do you feel OK?



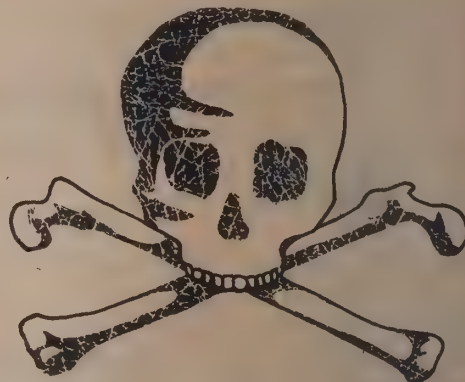
**Q: ARE WE NOT MEN A: WE ARE DEVO** by DEVO

A lot of new ideas.... Not as good as their previous materials, but can you still get the previous materials?

**IT'S ALIVE** by the Ramones  
Everything they ever did that was good, only faster.

**THE GREAT ROCK AND ROLL SWINDLE** by Sex Pistols  
Grab it if you can find it. A jagged edged classic from the punk era. It sums it all up but leaves you wanting to hear the rest of their stuff.

**SHERRIE LEWIS AND LAMBCHOP SING** by Sherrie Lewis and Lambchop...; cuz it's the greatest record ever recorded.



1988 Punk Explosion

("official" survival guide)  
This book makes good reading for anyone interested in punk/new wave music. It is a very good chronicle of the groups, the rise of the music, and where it was headed in 1977.

Much of the book reads like a narration, describing the First European Punk Rock Festival, and other events. There are chapters written exclusively about the Sex Pistols, the Clash, the Damned, the Stranglers and the Slits, as well as a chapter about the many lesser known groups.

Out of 127 pages, about half of these are filled with photographs, along with the lyrics to lots of songs. If you ever wondered what Joe Strummer of the Clash was saying in "London's Burning", this book is a must.





KENNY AND THE KASUALS by Kenny and the Kasuals  
Good. It's all real pure.

DIAMOND HEAD by Phil Manzanera  
slick, high-class

MY AIM IS TRUE by Elvis Costello  
Some of the best songwriting we've heard in years. An original sound.

LONDON CALLING by the Clash  
The best album of both 1979 and 1980.



DOC AT THE RADAR STATION by Captain Beefheart  
Play it constantly. His best since TROUT MASK REPLICA.

THE BEST OF THE LOVIN SPOONFULL by Lovin Spoonfull  
A great album you can probably get from the cut-outs section at your record store. Fun, happy rock. Some psychedelic influence, as well as country friendliness, and John Sebastian's genius.

MAN IN THE HILLS by Burning Spear  
Almost tribal reggae. Strictly non commercial, like reggae should be.

UNDERWATER MOONLIGHT by Soft Boys  
"Queen of Eyes" is the song of the year.

MY BEACH by the Surf Punks  
pop-fusion-surf-rock Who says surf music is dead? Did they ever make any money off their disco song?

IN THE COURT OF CRIMSON KING by King Crimson  
The very first art-rock album--a true classic.

LOVE ZOMBIES by Monochrome Set  
Progressive. Impressive guitar work--really new. "Man with Black Moustache" a favorite.

KLARK KENT by Stuart Copeland  
A one man venture by an incredible guy--it sounds good, too.

PSYCHEDELIC FURS by Psychedelic Furs  
Drano voiced drone-rock. Reliably rythmical and tremendously overplayed, so it must be hot.

BABY BATTER by Harvey Mandel  
More than jazz. More than rock. The epitome of the 60's sounds--eternally great--appropriate for any occasion!

HIGH ENERGY PLAN by 999  
A soaring synopsis of preveious materials plus two. High velocity rock, original sound with great lyrics.

KIMONO MY HOUSE by Sparks  
A favorite Sparks album. They're disco now, but they used to be interesting.

WE'RE ONLY IN IT FOR THE MONEY by Frank Zappa  
Great through and through, though OVERNITE SENSATION is my favorite; how about FREAK-OUT! That was very ahead of it's time and contained a wide spectrum of various types of music. Willie the Pimp uses Excentrifigal Force, Peaches in Regalia not withstanding. Bi-product: Yellow Snow.





DOUBLE M "QUICKIE"-VIEW  
SPYRO GYRA--"CARNAVAL"

A LITTLE MORE FUSION THAN THE PREVIOUS ALBUM (CATCHING THE SON). THIS ONE HAS A FANTASTIC HORN SECTION FEATURING SUCH NOTABLES AS JAY BECKANSTIEN, THE BRECKER BROTHERS, PLUS TOM "BONES" MALONE, WHO IS CURRENTLY WORKING WITH DAN AKROYD AND JOHN BELUSHI, A.K.A. THE BLUES BROTHERS.

ELEMENTS OF SEVERAL VARIOUS SOUNDS ARE INCLUDED ON THIS L.P. RANGING FROM THE JEFF LORBER FUSION TO EARLY HERB ALPERT AND HIS TIJUANA BRASS.

OUT OF THE EIGHT TRACKS ON "CARNAVAL", I WOULD HAVE TO SAY THAT MY FAVE OF ALL OF THEM WAS "SWEET AND SAVVY".

*Mainstream Marty*  
MAINSTREAM MARTY

CUTS

RATING

SIDE I

SIDE II

SOUND B

CAFE AMORE  
DIZZY  
AWAKENING  
CASHACA

FOXTROT  
SWEET AND SAVVY  
BITTERSWEET  
CARNAVAL

PERFORMANCE B+  
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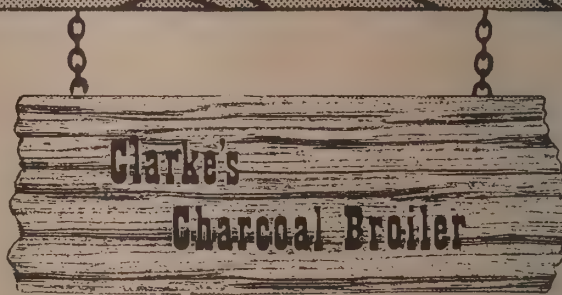
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# DANTE'S CORNER



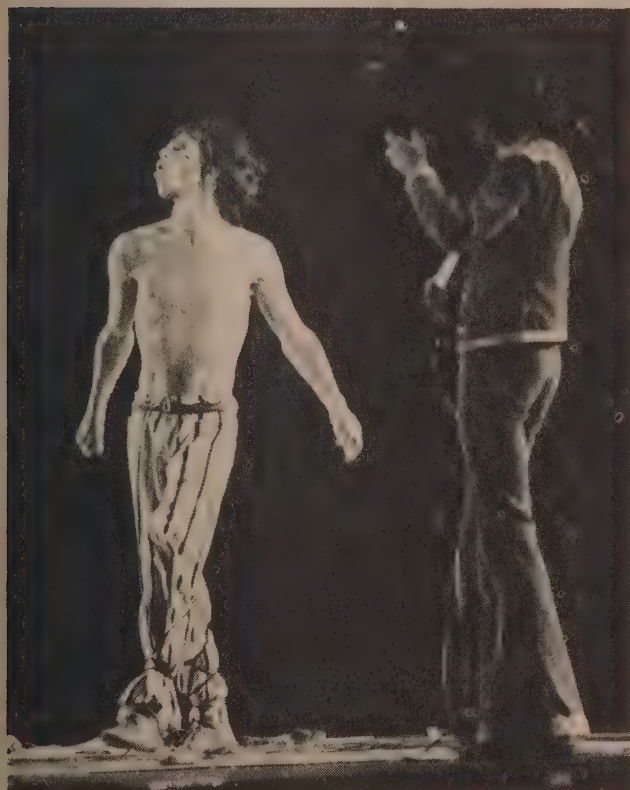
So, welcome to the Eighty's, and as usual, those of us who sort of feel like observers of the "popular music scene" are trying to find some reason to earmark it as something special... and without much luck. Pete Townshend is still doing interviews, the Beatles are still separate but equal, the Kinks have come alive, and Bob Dylan has ... yawn ... as always there are some interesting new bands, but hardly a 'wave' like in 1977. Lou Reed has another great album that won't sell, Halen is God ...welcome to the eleventh fall of the seventies?

Not quite. Cuz even though there's absolutely no reason why they should have, the Rolling Stones have a great new album. *Emotional Rescue* is the best Stones album in God knows how long. It's so good, I hope it gets a bad review in *Rolling Stone*, CUZ it's the last record that deserves the

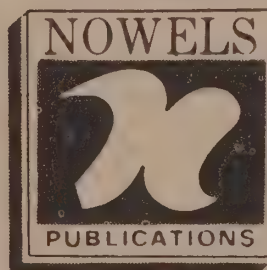


curse of some middle-aged guy branding it a "masterpiece" and going on about how it reminds him of his junior-high heartbreak. The less said about *ER*, the better.

So why am I writing about it? Not sure, except that a lot of people, myself and probably about 99% of KFJC's audience included expected another codger-rock LP. For some reason, the Stones sound *young again*, a lot younger than the Clash or Johnny "snot-nose" Lyedown have sounded lately. Maybe Jagger's beard made him realize he's going to get old someday and that he might as well be young while he has the chance. (He's since shaved, by the way.)



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# COOL STATIC



Dear KFJC Directors,

As a devout listener of your radio station, I would like to express my delight in the refreshing music and format which you have provided so many of us in the South Bay with. KFJC is irrefutably the only station of its kind in the Bay Area; your unique emphasis on the Punk/ NewWave/ Modern repore is one that is greatly appreciated by what I believe to be a sizeable segment of the artistic/ New Wave community in San Jose.... (despite the fact that many would question whether such a community actually exists in San Jose.)

I remain confident that your selection of music will continue to be promotive of the unadulterated and pure form of the aforementioned music genre (specifically, groups such as The Talking Heads, B-52s, The Residents, and of course, The Sex Pistols), rather than opt for a more commercialized form of hard, "progressive" or teenybopper rock such as Journey, Yes or Robin Trower, or perhaps worse, the din produced by the charlatans of the Punk/New Wave/ Modern movement, i.e. Kiss, Billy Joel, Linda Rondstat, ad naseum.

I will continue to send you the Triton Museum of Art's public service announcements, and would very much appreciate your airing them whenever possible. Again, my compliments on the most satisfying and provocative radio station in the entire Bay Area.

Kate  
Publicity, Triton Museum of Art

General Manager,

I feel that your station is one of the finest in the bay area! The programming on KFJC is excellent. I like it because it's very much different from any other radio station in the entire San Francisco/ San Jose broadcast market! I have to admit that I don't like all of the music that your announcers play, but for the most part the music is really fine! On the Fine 89! Keep up the good work. I've listened for a long time and plan on staying a listener far into the future! Please send me about half a dozen bumper stickers so that I can pass them out among friends. I'd love to promote your Fine 89! Any other promotional KFJC material would be greatly appreciated. It's been my pleasure taking the time to write and express my view! I look forward to the bumper stickers from KFJC.....

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The following is taken from a  
Free Speech Message aired on KFJC:

"I heard that the San Mateo County  
coastline has been scheduled for  
offshore oil drilling within the  
next decade. This will call for  
miles of oil lines and numerous oil  
storage tanks on the beaches we  
once enjoyed.



Dear Radio People:

Just wanted to write you a short letter  
to tell you how much I enjoy listening  
to your station.

The DJ's are putting out some real  
spectacular progressive stuff. The  
Wave of the West shows in the mornings  
are especially good. I moved to the  
Bay Area last October and have found  
that I really enjoy the music life out  
here. All the live music and your  
radio station are about the best "new  
wave" or "progressive" that I've  
found in the US (I've moved every-  
where from Maine to Ohio to CA).

Hope you all keep on playing the  
great music and, remember that you're  
appreciated! I'll keep on listening  
and turning KFJC on to friends.  
You've got a lot of admirers out here,  
for sure. Thanks for playing such  
good, "new" music--it is great (and  
so are the DJ's).

Your faithful admirer,  
Lisa  
Mountain View

"It looks like the oil com-  
panies can do whatever they please,  
so the possibility of coastal re-  
fineries should not be ruled out.  
There are also chances of uncon-  
trollable oil spills due to equip-  
ment failure or shipwrecks along  
crowded sealanes; of course, these  
would kill virtually all animal and  
plant life in the area.

"Who do the State beaches real-  
ly belong to: the people who use,  
pay taxes on and enjoy them; or  
the oil companies, who want to  
move in and exploit the beaches  
for their own gain?"



Letter from a listener with an  
opposing viewpoint:

"...This is not true; it is a fab-  
rication and a lie! Besides, the  
beaches will be so polluted in five  
years, no one will be using them  
anyway; so what's the difference?"

Sincerely,

Stan Durdoye

If you have any comments,  
criticisms or suggestions  
for KFJC, write to:

"I Listen"

KFJC

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# POT

# SHOTS

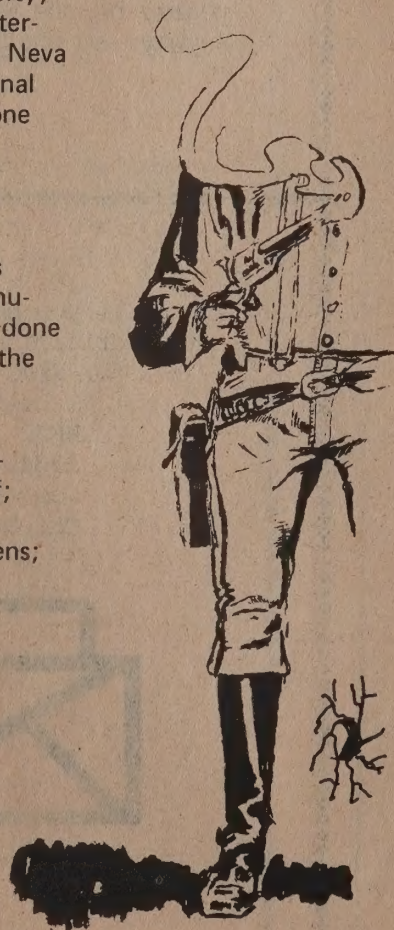
So you want to see your name in print, eh? Well, if you are real nice to us in the upcoming months you just might find yourself mentioned in the Pot Shots. Meanwhile, I would like to thank the many people who have helped KFJC in the past few months, you all know who you are, but if you've forgotten, read on. First off, I'd like to thank John Williamson and Demi Georges for their continuous assistance and support; Jean Thatcher for putting up with me; Thomas Fryer for his enthusiasm and help with the license renewal; Joan Green for assistance on publicity; Don, Joe, Dave, and Al at Material Services; Nyan McNeil and Neva Hacker; the gang at The Sentinel for all their plugs; the telephone operators; special thanks to FACES, the Foothill College College Night Council for continuing support;

Beyond the warm confines of Foothill College there are numerous people who have also done a great deal for the "Wave of the West":

Nancy Hoyle of Bill Graham Presents for promotional giveaways; Sue Finn, Old Waldorf; Peter Afterman, The Stone; Dirk Dirksen, Mabuhay Gardens;

Bruce Wheeler and Rick Gallianni of Arista for hopefully future considerations; Marsha of Capitol for Blowup interview; Peter Stupar of A&M for a long time continued consideration; Cliff (Video) O'Sullivan for his long drive; Larry Butler and Gabriella of Warner Bros. for the participation above and beyond certain management point of views; Mike Lopez of Keystone and The New Varsity for general promotional assistance; Tom Holser of Takoma for the most degenerate gross-off in record company history; Dawn Livingston and Jon Konjoyon of RSO for affectionate participation; Al Hanna of Elektra/Asylum for future company affiliation; Jay Boberg of IRS for Bongoing into the KFJC studios; Franck Andrick at KSJO for getting those important new releases that we did not receive service on; Cookie, Olga, and Gerry at the Savoy Tivoli; Big Bob Corona at the Keystone, Palo Alto for all his help and consideration; Dave Foreman of Rock City; John Harris of ASSU Special Events; Bill Graham for URGH I; and last but not least a much belated thanks to Lynn Hershberg for her article in Boulevards magazine. If I've forgotten anybody, it's too late now. Until next time, take care and don't forget your seat-belts.

Boris Darling





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|               | • A KFJC badge and decal                                                | \$10.00..... | Student Rate                    |
|               | • Two current l.p. records of your choice                               |              | (same as \$15.00 rate)          |
| \$50.00.....  | Programme Guide (subscription)                                          | \$7.00.....  | KFJC "Wave of the West" t-shirt |
|               | • T-shirt                                                               | 50 ¢.....    | KFJC badge                      |
|               | • KFJC badge and decal                                                  |              | ("button" in American)          |
| \$25.00.....  | Programme Guide (subscription)                                          | 25 ¢.....    | KFJC decal                      |
|               | • T-shirt                                                               |              | (red, black, and white vinyl)   |

SEND TO:

Name \_\_\_\_\_

Address \_\_\_\_\_

\_\_\_\_\_ Zip code \_\_\_\_\_

Please indicate t-shirt size: S, M, L, XL; Men's or Women's

All donations entitle the donor to an honorary membership to the KFJC Dead Air Club. Postage and handling will be paid by KFJC. Thank you for supporting KFJC, we couldn't do it without you.